DOCUMENT RESUME

ED 191 180 EA 012 933

TITLE	Repainting the Sexist Picture: Stereotyping in the Fine Arts.
INSTITUTION	Project on Sex Stereotyping in Education, Red Bank, N.J.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C. Women's Educational Equity Act Program.
PUB DATE	79
NOTE	23p.; For related documents, see EA 012 934-938.
AVAILABLE FROM	EDC/WEEAP Distribution Center, 55 Chapel St., Newton, MA 02160 ($3.00)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Artists; Elementary Secondary Education; *Equal Education; *Fine Arts; Higher Education; *Learning Modules; Musicians; Painting (Visual Arts); *Sex Fairness; *Sex Stereotypes; Teacher Education

ABSTRACT

"Sex Stereotyping in Education" is a series of 13 instructional modules designed to combat the limiting and destructive effects of the sex-role stereotyping of females and males that often pervades instructional materials. Individual modules can be incorporated into classroom activities and preservice and inservice teacher workshops. Each module includes a 25-30 minute cassette tape, an instruction sheet for leaders, handouts for participants, a bibliography, and transparency masters. This document (including all but the cassette tape) is the module that examines reasons for the lack of recognition for women in the fine arts and explores stereotyped images of artists in American society. Ways to encourage both females and males to develop their artistic abilities are suggested. (Author/MLF)

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REPAINTING THE SEXIST PICTURE:
STEREOTYPING IN THE FINE ARTS

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U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
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Printed and distributed by Education Development Center, 1979
55 Chapel Street, Newton, MA 02160

INSTRUCTIONS

The enclosed module on sex stereotyping in the fine arts is composed of a 25-minute tape, seven transparency masters and three handouts with a bibliography. The module is designed so that it can be used independently or to supplement an existing instructional unit.

The module was developed to facilitate discussion as well as to present information. Several times during the tape the group is requested to stop the tape recorder and participate in an activity. It is suggested that at that time the instructor or group leader stop the tape recorder and initiate the activity. When the discussion of the activity appears to be winding down, the tape should be started again. The unit, with activities, should take between one and two hours. We strongly recommend that the instructor or group leader listen to the tape before using it and write down possible points to be shared with the group during the discussions. We think the module is a good one, but it is only as effective as your group discussion and participation make it.

There are seven transparencies that go with the tape: (1) Stereotyping, (2) Fine Arts and Crafts, (3) Why Have There Been No Recognized Great Women Artists? (4) Man, Woman or Artist? (5) A Sample of Women in Art and Music, (6) A Popular View of the Fine Arts, and (7) Sex Differences in Musical and Artistic Abilities. At the appropriate time each transparency is introduced on the tape; following this, there is a short pause to allow the transparency to be put on the overhead projector. You may want to stop the tape during this pause to allow everyone to read the transparency.

Copies of the handouts should be made and distributed to members of the group prior to beginning the tape. Copies can be made by using any copying machine or by using a Thermofax machine to make ditto masters of the handouts.

Transparencies can be made from the transparency masters by covering the master with a sheet of transparency film and running both the sheet and the master through a Thermofax machine.

This module is part of a series of instructional modules on sex-role stereotyping in education. Other modules are available in Language Arts, Social Studies, Mathematics, Physical Education, Human Growth and Development, Science, Business Education, Early Childhood Education, Curriculum Development, and Research and Measurement.

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HANDOUTS

A SAMPLE OF WOMEN ARTISTS

Sofonisba Anguissola	First female Renaissance portrait artist to become a celebrity; straightforward realism in oils on canvas. Painted portraits of royalty and her own family. Two of her works are "Self Portrait," and "Lucia, Minerva and Europa Anguissola Playing Chess."
Rosa Bonheur	French artist of the mid 1800's, whose main subjects were animals, nature settings, and peasant life; her medium was usually oils. Some of her works are "Gathering for the Hunt," "Study of Rams," and "Haymaking in the Auvergne."
Mary Cassatt	American artist of the late 18th - early 19th centuries. Leading example of Impressionist school; used families and family groups as subjects, with emphasis on mother and child, mostly in oils. Her works include "Mother About to Wash Her Sleepy Child" and "Two Children at the Seashore."
Judy Chicago	Contemporary abstract American artist who expresses intimate female emotional experiences and taboos in intense abstract form. Works include "Female Rejection Drawing."
Angelica Kauffman	Eighteenth century portrait artist. A child prodigy who also painted historical pictures for wealthy patrons. One of the founding members of the Royal Academy of Art. Some of her works are "Interview of Hector and Andromache," "Color, Design, Composition Genius" and ovals for the Royal Academy ceiling.
Käthe Kollwitz	One of the finest graphic artists of the first half of the 20th century, working in etchings, lithographs and woodcuts of bold and forceful style to speak urgently and for social purpose. Best-known works are her "Weavers Uprising" and "Peasants War."
Louise Nevelson	Contemporary sculptor working with assemblages of objects of diverse shape into a new cumulative shape; a tableaux of architectural texture. Works include "Sky Cathedral" and "Illumination - Dark."
Georgia O'Keeffe	One of the pioneers of contemporary abstract art, whose emphasis on color and form reshaped modern art. Best-known works are her "Flowers" series, "Ranchos Church, Taos, New Mexico" series and "Cow's Skull with Calico Roses."
Clara Peters	Seventeenth century Flemish artist whose still lifes show rare objects, expensive foods, flowers and elaborate goblets. Her medium was oil, her color and style were monochromatic and realistic. Works include "Still Life with Cheese, Bread and Pretzels" and "Flowers in a Glass Vase."
Miriam Schapiro	Contemporary collage artist combining her female identity and function with architectonic forms. Her works include "Shrine."

For more information:

Harris, Ann Sutherland and Linda Nochlin, Women Artists 1550 - 1950, Alfred A. Knopf, New York, 1977.

Peterson, Karen and J.J. Wilson, Women Artists, Recognition Reappraisal from the Early Middle Ages to the 20th Century, Harper and Row, New York, 1976.

AVAILABLE RECORDINGS OF WORKS BY WOMEN COMPOSERS

Esther Williamson Ballou	Prelude and Allegro. Vienna Orchestra, F. Charles Adler, conductor. Composers Recordings CRI 115.
Marion Bauer	Suite for String Orchestra; Prelude and Fugue. Vienna Orchestra, F. Charles Adler, conductor. Composers Recordings CRI M 101.
Lili Boulanger	Music of Lili Boulanger. Lamoureux Orchestra, Igor Markevitch, conductor. Everest 3059.
Cécile Chaminade	Concertino for Flute. Indiana Wind Ensemble. Coronet S 1724. Autrefois in A minor. Selma Kramer, piano. Orion ORS 7261.
Ruth Crawford (Seeger)	Quartet. Amati Quartet. Columbia Special Products CSP CMS 6142. Study in Mixed Accents; Nine Preludes for Piano. Joseph Bloch, piano. Composers Recordings CRI S 247. Suite for Wind Quintet. Lark Woodwind Quintet. Composers Recordings CRI S 249.
Mabel Daniels	Deep Forest. Tokyo Imperial Philharmonic, William Strickland, conductor. Composers Recordings CRI 145. Three Observations. Various performers. Desto 7117.
Emma Lou Diemer	Toccata for Flute Chorus. Armstrong Flute Ensemble. Golden Crest GCS 4088.
Judith Dvorkin	Maurice, Randolph Singers. Composers Recordings CRI 102.
Peggy Glanville-Hicks	Nausicaa (selections). Athens Symphony Orchestra and Chorus. Carlos Surinach, conductor. Composers Recordings CRI 175. Transposed Heads. Louisville Orchestra. Louisville 545/6 (two discs).
Pauline Oliveros	Outline for Flute, Percussion and String Bass (An Improvisation Chart). Nonesuch 71237. Sound Patterns. New Music Choral Ensemble. Ars Nova ARA 1005. Sound Patterns. Brandeis University Chamber Chorus. Odyssey 32 160 156.
Clara Schumann	Concerto for Piano; Two Scherzos, Opuses 10 and 14; Variations on a Theme of Robert Schumann, Opus 20; Four Fugitive Pieces. Michael Ponti, piano; Berlin Symphony Orchestra, Voelker Schmidt-Gertenbach, conductor. Candide 31038.
Germaine Tailleferre	Concertino for Harp and Orchestra. Nicanor Zabaleta, harp; French Radio and Television Orchestra, Jean Martinon, conductor. Deutsche Grammophon 2530 008.
Louise Talma	Corona (Holy Sonnets of John Donne). Dorian Chorus. Composers Recordings CRI 187. Six Etudes for Piano. Beveridge Webster, piano. Desto 7117. Sonata No. 2 for Piano. Herbert Rogers, piano. Composers Recordings CRI S 281. Toccata for Orchestra. Tokyo Imperial Philharmonic, William Strickland, conductor. Composers Recordings CRI145.

For more information: "Available Recordings of Works by Women Composers," High Fidelity and Musical America, XXIII:2, February 1973, p. 58.

WHAT YOU CAN DO

Our suggestions:

1. Examine your own ideas about what is a "man's role" and what is a "woman's role" in art and music.

2. Help your students to understand that creative people embody both those characteristics thought to be feminine and those thought to be masculine.

3. Encourage your men and women students not to play down their own artistic abilities. Have them enter shows, recitals and competitions. Use the same standards for judging their work, regardless of their sex or ethnic background.

4. Give your students exposure to female as well as male artists and musicians. Your handouts A Sample of Women Artists and Available Recordings of Works by Women Composers will give you some sources of information.

5. Provide role models in the classroom for your students. Invite professional women and men artists and musicians into your classroom to help encourage students of both sexes.

6. Work to help other teachers in your school realize the value that the fine arts can have for students. Help them link the fine arts to their own curriculum areas.

7. Use your library as a resource for developing a fine arts collection of books, records, prints, tapes, films and slides that includes women and men.

8. Write or have your students write to groups like the American Composers Alliance, the Artists Equity Association, the Coalition of Women's Art Organizations and the League of Women Composers for information about men and women in the arts. Their addresses are on your bibliography.

Your other suggestions:

BIBLIOGRAPHY

ASSOCIATIONS

American Composers Alliance, 170 West 74th Street, New York, N.Y. 10023

Artists Equity Association, 2813 Albemarle Street, N.W., Washington, D.C. 20008

Coalition of Women's Art Organizations, P.O. Box 3304, Grand Central Station, New York, N.Y. 10017

League of Women Composers, c/o Marga Riehter, 3 Bay View Lane, Huntington, N.Y. 11743

REFERENCES AND RESOURCE MATERIALS

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"The Arts Explosion Will Change Your Life," Ms. Magazine, December 1977.

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* Peterson, Karen, and J.J. Wilson, Women Artists: Recognition and Reappraisal from the Early Middle Ages to the Twentieth Century, Harper and Row, New York, 1976.

* Pheterson, Gail I., Sara B. Kiesler, and Philip A. Goldberg, "Evaluation of the Performance of Women as a Function of Their Sex, Achievement and Personal History," Journal of Personality and Social Psychology, Vol. 19, No. 1, 1971, pp. 114-118.

* Particularly recommended

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* Rosen, Judith, and Grace Rubin-Rabson, "Why Haven't Women Become Great Composers?" High Fidelity and Musical America, XXIII:2, February 1973, pp. 46-52.

Spenser, Anne Garlin, "Why Are There No Great Women Geniuses?" in And Jill Came Tumbling After, eds. Judith Stacy, Susan Bereaud and Joan Daniels, Dell Publishing Company, New York, 1974. pp. 33-37.

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* Particularly recommended

TRANSPARENCIES

STEREOTYPING

STEREOTYPING is the arbitrary assigning of certain habits, abilities, and expectations to people solely on the basis of group membership, regardless of their attributes as people.
Read the following descriptions and discuss the images and assumptions that come to mind. What would you imagine about:

1. **An Art Student**
2. **A Harpist**
3. **A Prima Ballerina**
4. **A Sculptor**
5. **A Classical Musician**
6. **A Symphony Orchestra Conductor**

Can you think of other stereotypes?

FINE ARTS AND CRAFTS DIFFERENT NOT DEFICIENT

FINE ARTS

Those arts whose value is totally aesthetic:

- Opera
- Painting
- Sculpting
- Composing
- Ballet

CRAFTS

Those arts whose value is functional as well as aesthetic:

- Quilting
- Potting
- Weaving
- Macrame
- Metalwork

WHY HAVE THERE BEEN NO RECOGNIZED GREAT WOMEN ARTISTS?

1. Women's pursuit of excellence was strongly discouraged.

2. Women received fewer opportunities than men.

3. The burdens and dangers of childbirth and childrearing left little time for creative work.

4. Areas of specialization open to most women were not considered formats for masterpieces.

MAN, WOMAN OR ARTIST?

What do you think?

A SAMPLE OF WOMEN IN ART AND MUSIC

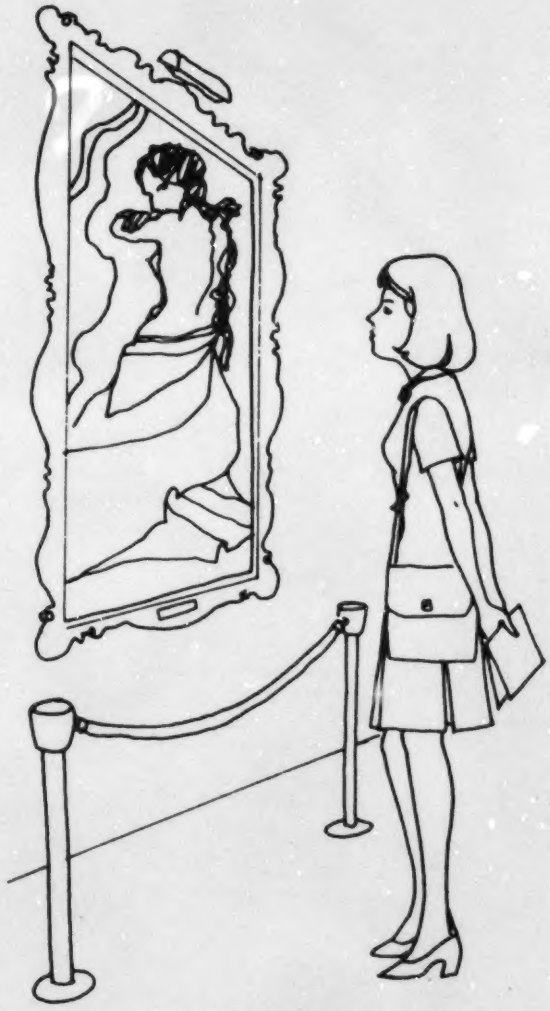
ART

Sofonisba Anguissola
Rosa Bonheur
Mary Cassatt
Angelica Kauffman
Kathe Kollwitz
Louise Nevelson
Georgia O'Keeffe
Miriam Schapiro

MUSIC

Lili Boulanger
Ruth Crawford (Seeger)
Judith Dvorkin
Peggy Glanville-Hicks
Pauline Oliveros
Clara Schumann
Germaine Tailleferre
Louise Talma

A POPULAR VIEW OF THE FINE ARTS



SEX DIFFERENCES IN MUSICAL AND ARTISTIC ABILITIES

AREAS OF NO DIFFERENCE

- Auditory discrimination
- Visual discrimination
- Memory
- Music appreciation
- Non-verbal creativity (before age 7)

AREAS OF DIFFERENCE

- In childhood females draw in more detail
- After age 7 females score higher on verbal creativity